

50th Year

JUNE 1931

No. 3

# PERRY'S MUSICAL MAGAZINE



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# PERRY'S • MUSICAL • MAGAZINE



50th YEAR

SEDALIA, MO., JUNE, 1931

NUMBER 3

## Perry's Musical Magazine.

Issued Monthly on the 1st of Each Month.

A. W. PERRY'S SONS, Publishers.

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### LIVES OF GREAT PIANISTS.

#### Beethoven, Louis Van.

Vienna was too much the seat of the Muses, with its princely amateurs, its congress of great artists, Haydn still living, the spirits of Gluck and of Mozart (only a year since departed) still hovering over the place, ever to let him "return;" and "better days" he was destined never to know.

He went to Vienna, already a distinguished composer, but comparatively ignorant of the science of counterpoint; for his own instinct revealed to him the laws, so far as they were founded in nature, and he had no hesitation then, or ever after, in setting at naught such as were merely arbitrary. His own sense of beauty he trusted, in spite of science; and the world soon acknowledged in the violation of the law the presence of a higher law. That he learned much from Haydn is evident from the traces of Haydn perceptible in his earlier style, (for instance, in the first symphony in C major, and in his first set of three sonatas dedicated to that master). But his confidence in him as a teacher was soon destroyed. For returning one day from his lesson, with his roll of music under his arm, he met the learned composer, Schenk. Schenk ran his eye over it and found it full of mistakes, which had not been noticed, though Beethoven said that the exercise had just come from Haydn's correcting hand. This aroused his suspicion; and taking advantage of Haydn's second visit to England, he withdrew from his instructions entirely, and was never again intimate with him. Schenk from that time became the confidential corrector of his compositions, even after Albrechtsberger gave him lessons in counterpoint.

It was the Augustan age of music in Vienna when Beethoven settled there, perhaps the only place where he could have found patrons worthy of him. His proud disregard of outer rank, which he would never condescend to flatter, and which (unless he found it combined with benevolence) he could hardly treat with conventional courtesies, believing as he did that genius

and virtue derive the only true patent of nobility from Heaven; his exposure to calumny through the strangeness of his manners, and to the malignant criticism of those who envied his rising fame, and could not understand his compositions; and his determined principle of never writing a word in his own defense, unless his honor were attacked—would have found him little favor, had there not been among the wealthy and powerful of Vienna those who had a soul for art, and insight enough to read his Heaven-derived patent of equality with the greatest.

His first welcomer and friend was Von Swieten, once physician to the Empress Maria Theresa—a zealous amateur, whose delight it was, in his old age, to assemble the finest musical talent in his house. Here Beethoven became acquainted with the compositions of Handel, Bach and all the great masters as far back as Palestrina, and he was always obliged to stay after the rest were gone, and add a half dozen fugues of Bach "by way of a blessing." Frequently the old man would not let him go at all.

The Prince Carl von Lichnowsky, too, the most noble-minded of those Austrian princes, with his consort, became like father and mother to the young artist. Their "kindness pursued" him and "did not abate even when the adopted son, by his obstinancy would have forfeited the favor of any other patrons." The princess found everything he chose to do or let alone "right clever, original," etc. To use his own words, "They would have brought me up there with grandmotherly fondness, which was carried to such a length that very often the princess was at the point of having a glass shade made to put over me, so that no unworthy person might touch or breathe upon me." It was at Prince Lichnowsky's music parties that all Beethoven's compositions were first tried. To the prince's strictures he always listened with respect; and indeed censure from those whom he trusted was dearer to him than praise. Here, too, was that famous "Rasmowsky Quartet," consisting of the same four superior artists, who for years performed Beethoven's quartets under his own direction; thus forming a fountain head of the genuine Beethoven spirit, and the standard for players all over the world.

Thus far hope and prosperity attended him. By the year 1800 he had composed his two first symphonies, over twenty sonatas, trios, quartets and his well known septet, embracing many of his most admired productions. Not only at the shrine of art had he worshiped. Love was the ruling star and chief source of his inspiration through this early period and long after. Though never married, though never blessed with a fair ministering spirit, like Mozart's Constance, though utterly uncommunicative on the whole subject, yet it appears that the secret passion always preyed upon him.

But so ideal was it that it doomed itself to disappointment. Its objects, it is said, were generally persons of rank; for with such, necessarily, he chiefly associated. Here was the beginning of sorrows—one of the causes which shut his heart against the world, and made him solitary and reserved, while it infused a depth and strength of passion, an unutterable longing, into his compositions of that time. His "Sonata Pathétique," (Op. 13 his Sonata in A-flat containing the "Marcia Funebre" (Op. 26) and that other in C-sharp minor (Op. 27) called the "Moonlight Sonata;" his incomparable song, "Adelaide," etc., etc., may be regarded as confessions of a platonic love, which shrunk from the cold air, where words pass current. The Giulietta Guicciardi, to whom the latter sonata is dedicated, was for a long time the "bright particular star." Nothing is told concerning her; but we have several of his letters to her, written in 1806, which are full of the purest passion, while their abrupt, impatient style seems all along to curse the coarse and unmanageable nature of speech.

In the year 1800 he composed his only oratorio, the "Mount of Olives" which he wrote during a summer residence in a pleasant village adjoining the Imperial Gardens of Schonbrun. Both this and his only opera, "Fidelio," a few years later, were composed in the thickest part of the woods in the park of Schonbrun, where he used to sit between the two stems of an oak, which shot out from the main trunk a couple of feet above the ground. But before this time, "the evil principle" (as he called it) in the shape of his brother, Carl, began to govern him, taking advantage of his ignorance of worldly affairs, and making him suspicious of all the world. His younger brother, John, soon followed and joined the interest of Carl. It was he, who, having by his thrift some years later become an owner of real estate, sent in his card one new year's day, as if to provoke and tantalize his unsuccessful, nobler brother: "John von Beethoven, Landowner." Beethoven returned it, "Ludwig von Beethoven, Brain-owner." Add to these troubles the rapid and alarming increase of his deafness, and we see how wretched was to be the worldly lot of one who was soaring higher and higher into the pure heaven of art. The remarkable "Will," which he addressed to his brothers during a severe sickness in 1802, described his state:

(To Be Continued.)

#### An Ear for Music

Does your little girl know anything about music, my dear?"

"Yes, indeed. For instance, whenever I start a record on the phonograph she can tell me instantly the name of the record on the other side."



# THE GOLDEN HARP

G. HOLCOMBE

Rubato. Alla Harpe. *8va*.....

The musical score is written for piano and harp. It consists of five systems of music. The piano part is written in treble and bass staves, and the harp part is written in a single staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). The tempo/mood is marked "Rubato. Alla Harpe." and the performance instruction "8va" (octave) is indicated at the beginning of each system. The score is divided into sections by dashed lines. The first system includes the instruction "Cross hands" and "rapido". The second system includes "L.H." (Left Hand) and "R.H." (Right Hand). The third system includes "L.H." and "R.H.". The fourth system includes "L.H." and "R.H.". The fifth system includes "L.H." and "R.H.". The score ends with a double bar line.



8va.....

8va.....

5 3 2 1

5 3 2 1

1 2 3 4 L. H.

R. H.

8va.....

8va.....

5 3 2 1

1 2 3 4 L. H.

R. H.

*p* ralen - tando

*pp* Fine

Tempo di Valse. Dolce

8va.....

*mp*

8va.....

*Brillante*

8va.....

8va.....

*orec.*

*f* D. C. al Fine



Respectfully dedicated to my devoted Doctor Henry W. Lamb

# MY DREAM SONG

Words and Music by  
CLAUDE C. MARQUIS

8va-----

L. H. R. H.

I am sing - ing this song to you I wish to

make my dreams come true I've been sing - ing this song

all day Lis - ten to what I have to say.



# CHORUS

I'm sing-ing this song 'Cause Love came a - long If you on - ly

knew how I care for you, You'd care for me, too, I know you'd be true, Oh

love me, please do! Let's make a new start and nev - er

de - part If you on - ly say you will love me

too Then my dream song would come true.

**FINIS**



# CHIMES OF FREEDOM MARCH.

For Piano or Organ.

Composed by ARTHUR BRISTOW.

*Allegro con spirito.*

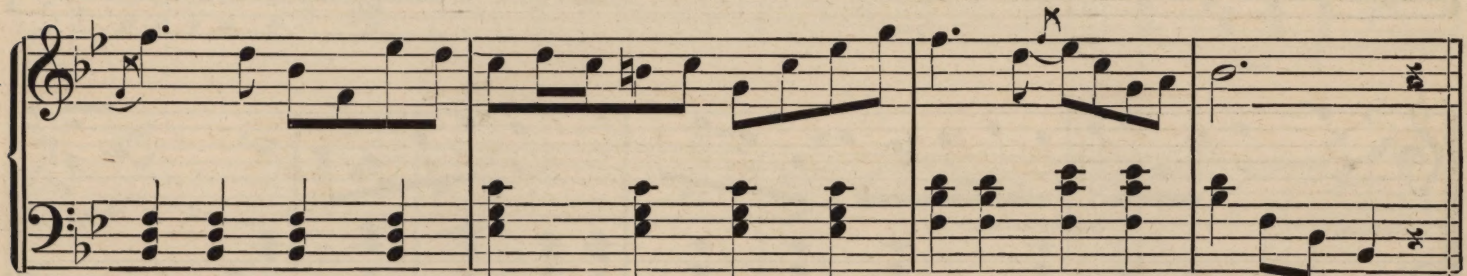
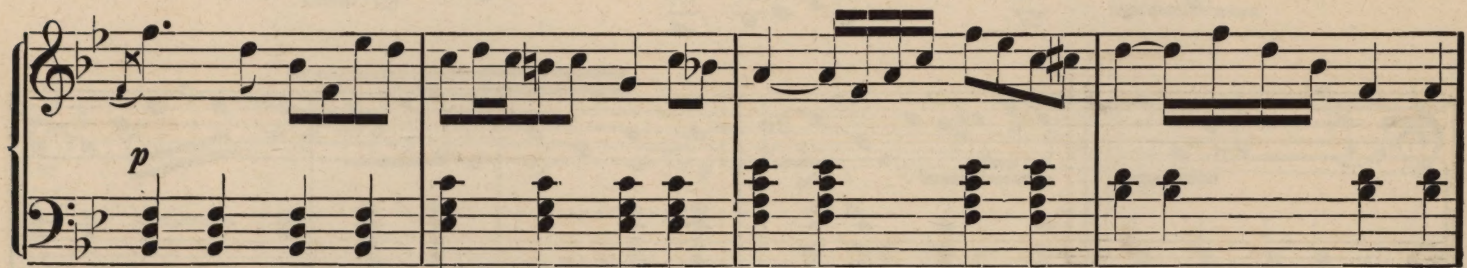
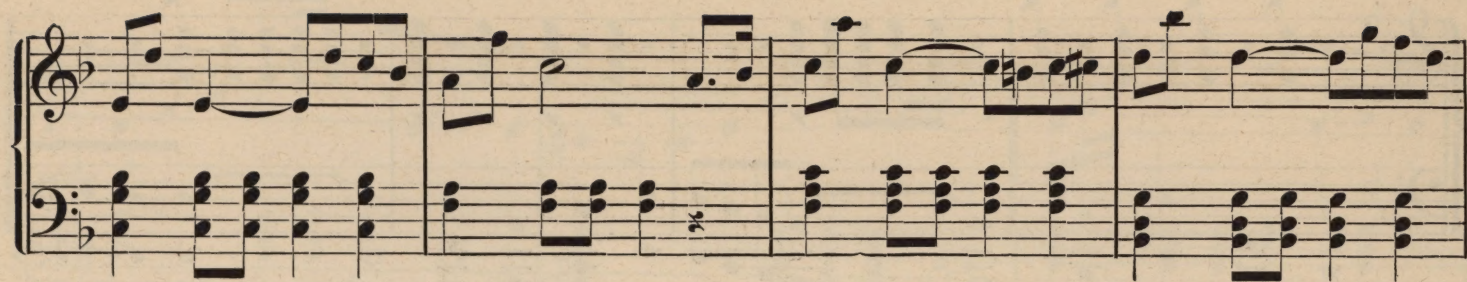
*mf* *f* *mp*

*cres.*

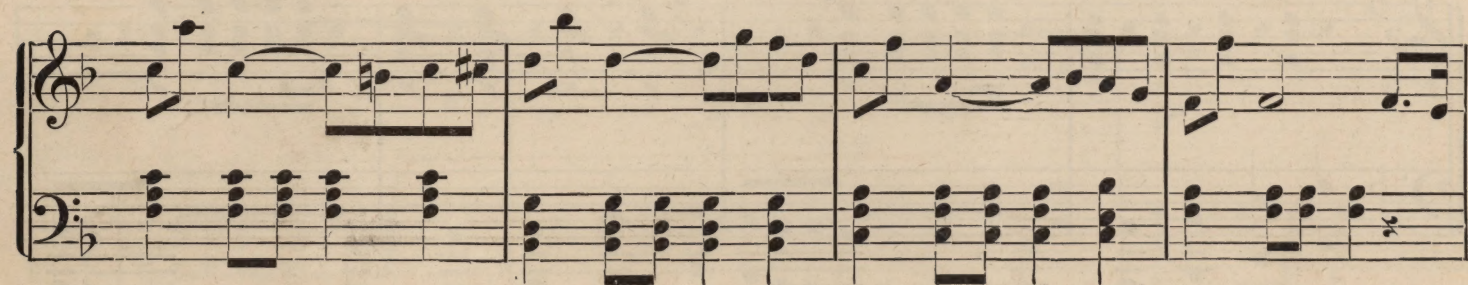
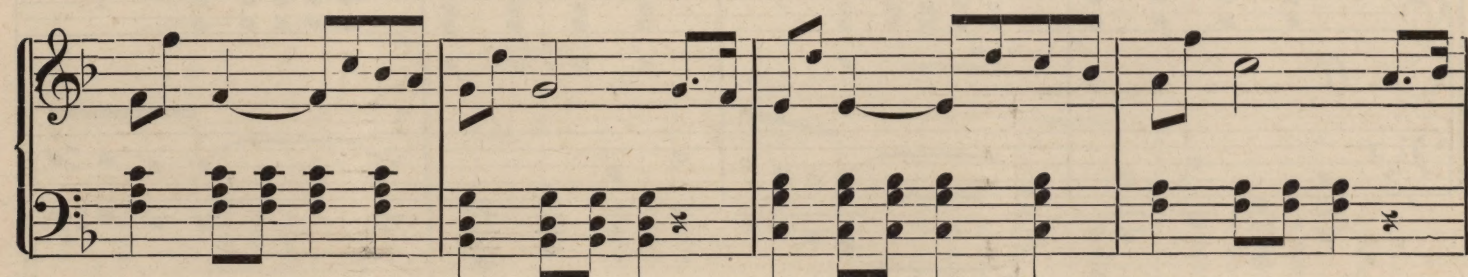
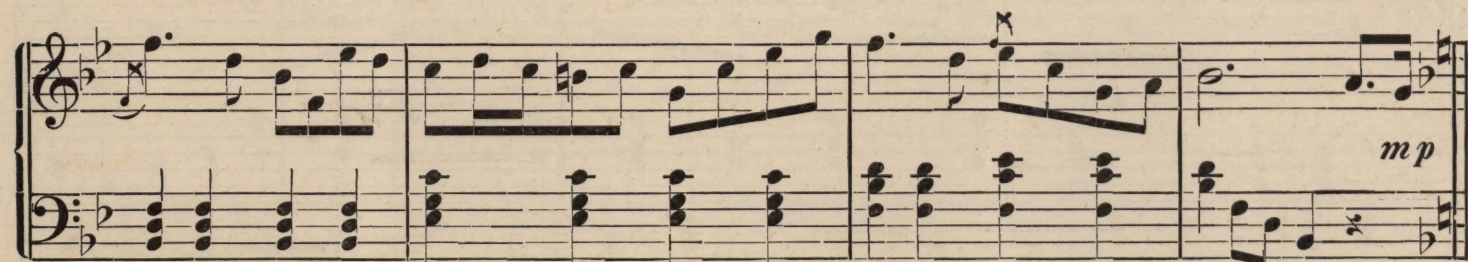
*Dim* *mp*

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First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, including a triplet. The bass staff provides a harmonic accompaniment with chords and single notes. A dotted line separates the two staves, with the word *crese.* (crescendo) written on the left.

Second system of musical notation. The treble staff continues the melody with a long note and a triplet. The bass staff continues the accompaniment with chords and single notes.

Third system of musical notation. The treble staff features a melodic line with a triplet. The bass staff has a dense accompaniment of chords. A dotted line separates the staves, with *Dim* (diminuendo) on the left and *mp* (mezzo-piano) on the right.

Fourth system of musical notation. The treble staff continues the melody with eighth and sixteenth notes. The bass staff continues the accompaniment with chords and single notes.

Fifth system of musical notation. The treble staff features a melodic line with a triplet. The bass staff has a dense accompaniment of chords. A *ff* (fortissimo) dynamic marking is present in the bass staff.

Sixth system of musical notation. The treble staff features a melodic line with a triplet. The bass staff has a dense accompaniment of chords. The system concludes with a double bar line.



# FROST CRYSTALS WALTZ.

Duett for Piano or Cabinet Organ.

SECONDO.

Composed by LELA.

The musical score is written for a duet on piano or cabinet organ. It consists of six systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The second and fourth systems begin with a forte (*f*) dynamic. The score features a mix of chords and single notes, with some measures containing rests. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Price, 25 cents for Duett.

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Dedicated to my Pupils of Rutherford County, Tennessee.

# FROST CRYSTALS WALTZ.

For Piano or Cabinet Organ.

Composed by LELA.

The musical score is arranged in six systems, each with a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The first system starts with a piano (p) dynamic. The third system starts with a forte (f) dynamic. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and triplets. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

Price, 10 cents for Piano Solo.

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Sedalia, Mo.



# "We're Coming to Take You to Heaven"

SONG AND CHORUS

Words and Music by ARTHUR BRISTOW.

Harp-like *Andante Moderato*.

Piano introduction in G major, 6/8 time. The music is harp-like, featuring arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand. The tempo is *Andante Moderato*. The piece begins with a piano (*p*) dynamic and a *dolce* (sweet) character. Pedal points are marked with asterisks (\*) at the end of measures 2, 4, 6, 8, and 10.

(THE CHILD.) *dolce*.

Vocal and piano accompaniment for the first verse. The vocal line is in G major, 6/8 time, with a *dolce* character. The piano accompaniment is in G major, 6/8 time, with a *dolce* character. The tempo is *Andante Moderato*. The piece begins with a piano (*p*) dynamic. Pedal points are marked with asterisks (\*) at the end of measures 2, 4, 6, 8, and 10.

"O moth....er, what are those strange, sweet sounds, so sil..ver-----y soft and  
"It is so sweet of the an.....gel band to save me from wind and

Vocal and piano accompaniment for the second verse. The vocal line is in G major, 6/8 time, with a *dolce* character. The piano accompaniment is in G major, 6/8 time, with a *dolce* character. The tempo is *Andante Moderato*. The piece begins with a piano (*p*) dynamic. Pedal points are marked with asterisks (\*) at the end of measures 2, 4, 6, 8, and 10.

far?  
sea; They're like the strains of a gold.....en harp or the  
And though I can- -not come back to you, I

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( THE MOTHER.) *Agitato accelerando. Dramatico.*

mu..sic of some bright star". "I hear the wind, that howls and shrieks, as  
know you can come to me". "I hear the sea, the deep, sad sea, the

*Ped.* \* *Ped.* \* *Agitato accelerando. Ped.* \* *Ped.* \*

if 't would nev-er cease, But I'll keep you close to my lov...ing breast, and  
sea so wide and wild: But I'll keep you close to my moth..er heart, and

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

( THE CHILD.) *dolce a tempo.*  
you shall find com. fort and peace." "O moth--er, 'tis not the wild, wet wind, But the  
nothing shall harm you, my child" "O moth-er, dear, I must leave you now, But

*Ped.* \* *precipitato* *Ped.* *dolce a tempo.* \* *Ped.* \*



mu...sic that an.....gels play. They're com....ing near..er and  
 please do not moan and cry. The dear good an..gels have

*Ped.* \* *Ped.* \* *Ped.* \*

near.....er still, and now I can hear what they say."  
 come for me, So kiss me one last good...bye."

*Ped.* \* *Ped.* \* *Ped.* \*

( THE ANGELS. ) *Religioso.* CHORUS.

We're com..ing to take you to heav..... en, and there you shall join our bright

*Ped.* \* *Ped.* \*



band. A crown and a harp will be giv.....en, and close by the Sav..ior you'll

*Ped.* \*

stand. The riv..er of life flows un...ceas.....ing, The tree of life grows ev-er

*Ped.* \*

new. No sor-row or care can ev--er come there and now we are com--ing for you."

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



# ROCKAWAY WALTZ.

G. HOLCOMBE.

*Vivace.*

First system of the musical score. The treble clef staff begins with a 3/4 time signature and contains a melody with notes and fingerings (1, 2, 4, 2, 1, 2, 1). The bass clef staff is marked *mf* and contains a harmonic accompaniment of chords. Pedal markings (*Ped.*) and asterisks (\*) are placed below the bass staff at the first, third, and fifth measures.

Second system of the musical score. The treble clef staff continues the melody with notes and fingerings (5, 4, 2, 1, 2, 1, 2, 1). The bass clef staff continues the harmonic accompaniment. Pedal markings (*Ped.*) and asterisks (\*) are placed below the bass staff at the first, third, and fifth measures.

Third system of the musical score. The treble clef staff features a melodic phrase with a slur over the first three measures and a repeat sign. The bass clef staff continues the harmonic accompaniment, with a *p* (piano) dynamic marking in the fifth measure. Pedal markings (*Ped.*) and asterisks (\*) are placed below the bass staff at the first, third, and fifth measures.

Fourth system of the musical score. The treble clef staff contains a melodic phrase with notes and fingerings (4, 2, 1, 2, 1, 2, 1). The bass clef staff continues the harmonic accompaniment. Pedal markings (*Ped.*) and asterisks (\*) are placed below the bass staff at the first, third, and fifth measures.

Fifth system of the musical score. The treble clef staff contains a melodic phrase with notes and fingerings (5, 4, 2, 1, 2, 1, 2, 1). The bass clef staff continues the harmonic accompaniment. Pedal markings (*Ped.*) and asterisks (\*) are placed below the bass staff at the first, third, and fifth measures.



First system of musical notation, measures 1-7. The treble clef contains a melody with eighth and sixteenth notes, and the bass clef contains a harmonic accompaniment of chords. Fingering numbers (1-5) are indicated above the treble staff notes.

Second system of musical notation, measures 8-14. Continuation of the melody and accompaniment from the first system.

Third system of musical notation, measures 15-21. Measure 15 begins with the instruction *brillante.* and a forte (*f*) dynamic. Measures 16-17 show a more active treble melody with slurs and accents. Pedal markings (*Ped.*) and asterisks (\*) are placed below the bass staff in measures 15, 17, and 21.

Fourth system of musical notation, measures 22-28. The treble staff features complex melodic patterns with many slurs and accents. Pedal markings and asterisks are present in measures 22, 24, 25, and 28.

Fifth system of musical notation, measures 29-35. The final measure (35) is marked *FINE.* Pedal markings and asterisks are present in measures 29, 31, 32, 34, and 35.



*dolce.*

*p*

*Sva.....*

*Sva.....*

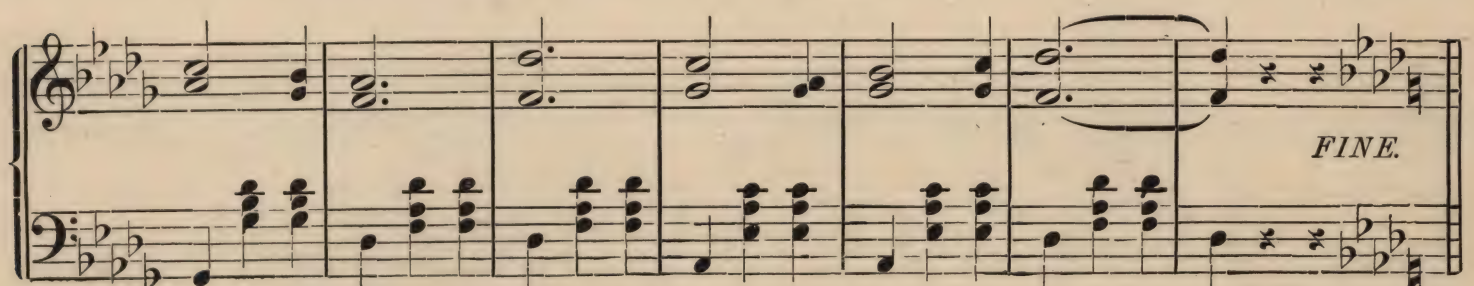
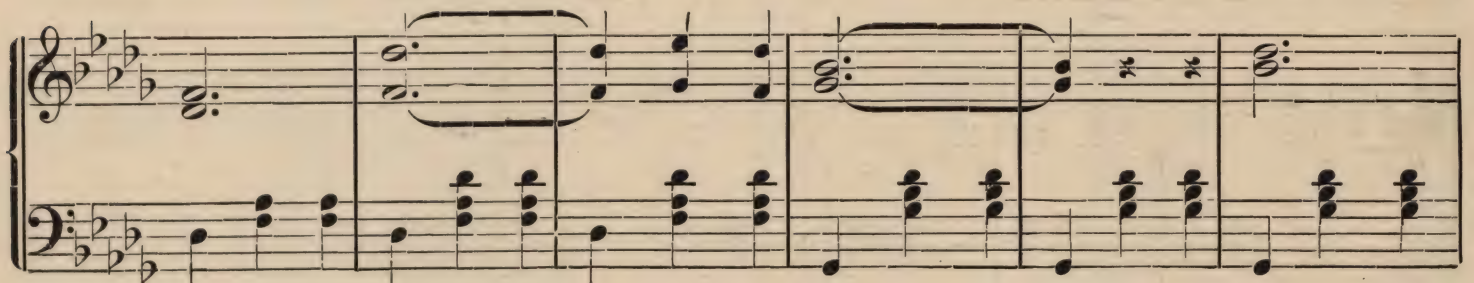
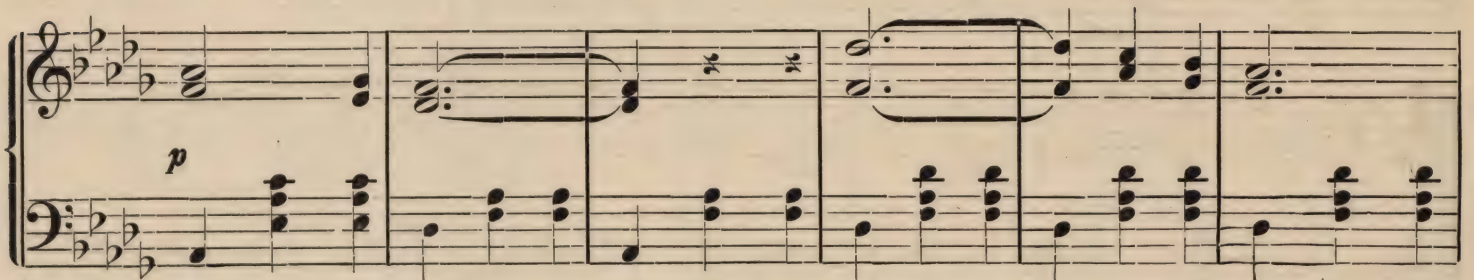
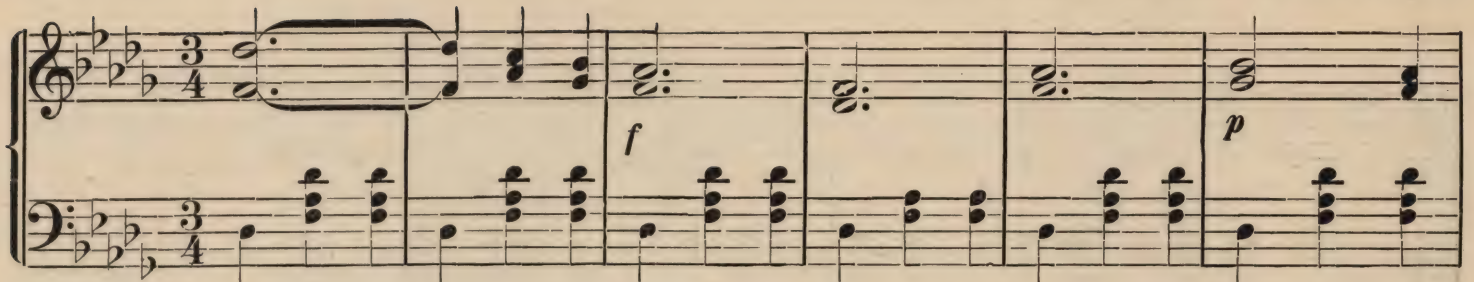
D. C. *al FINE.*



# ANNETTA WALTZ.

FOR PIANO OR ORGAN.

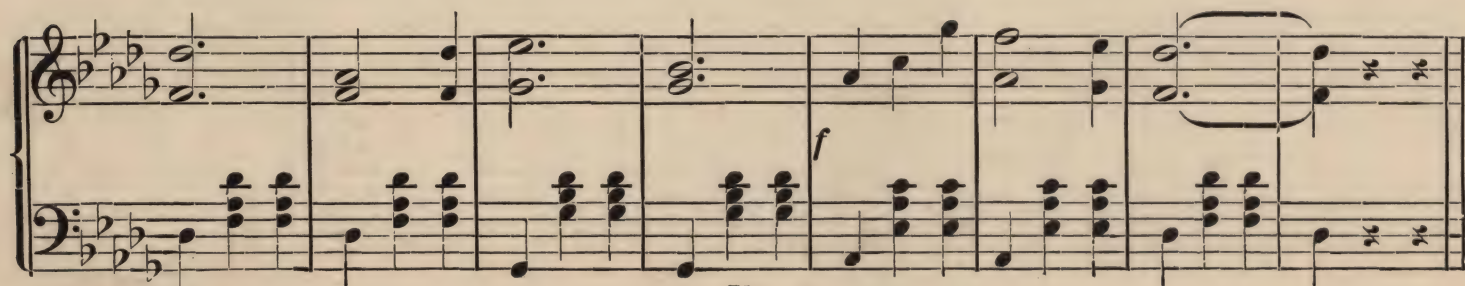
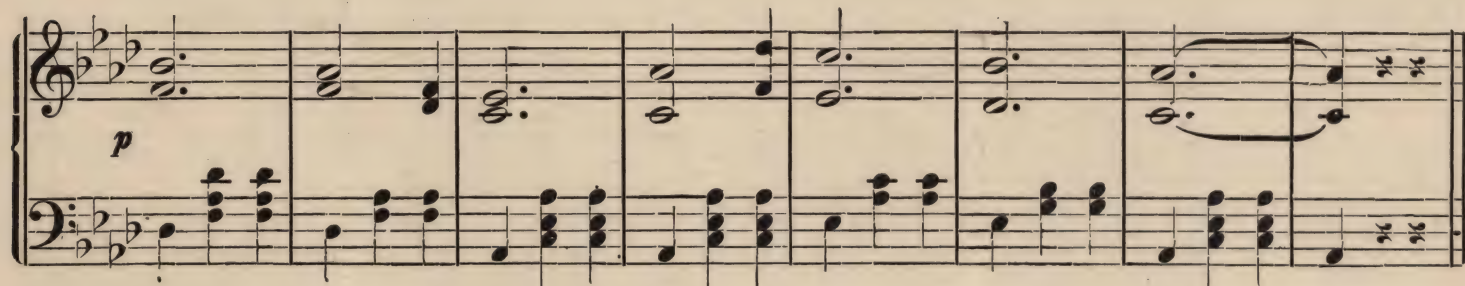
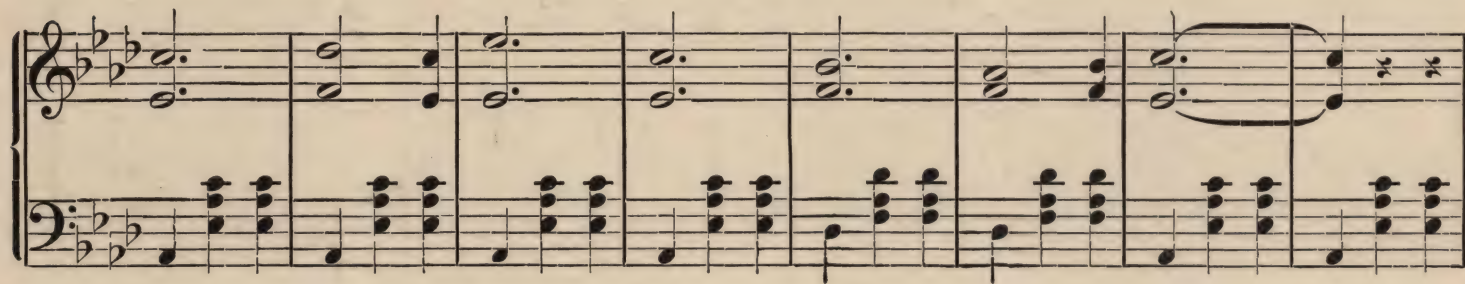
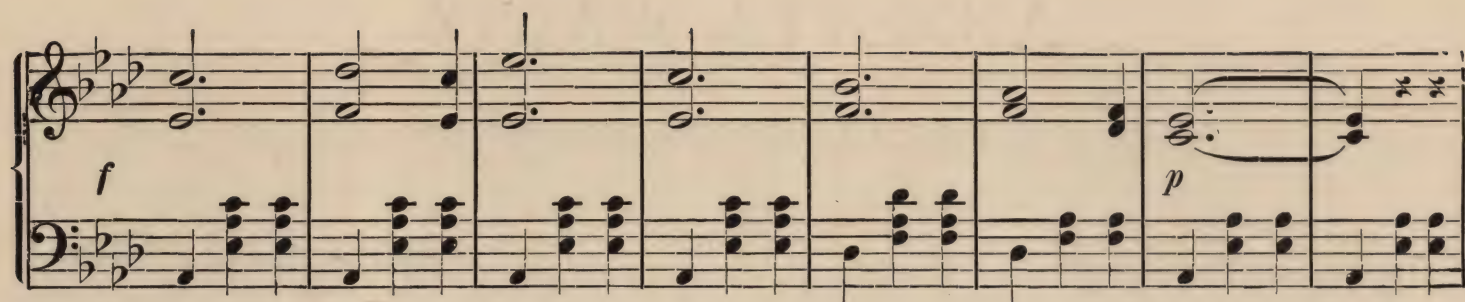
Composed by STELLA FANKELL.



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First system of musical notation. The treble staff contains a melody of eighth notes in groups of three, marked with a piano (*p*) dynamic. The bass staff provides a harmonic accompaniment with chords.

Second system of musical notation. The treble staff continues the eighth-note melody. The bass staff has chords. The system concludes with a repeat sign and a forte (*f*) dynamic marking.

Third system of musical notation. The treble staff features a melody of eighth notes in groups of three, marked with a piano (*p*) dynamic. The bass staff has chords.

Fourth system of musical notation. The treble staff continues the eighth-note melody. The bass staff has chords. The system concludes with a repeat sign.

Fifth system of musical notation. The treble staff features a melody of eighth notes in groups of three, marked with a forte (*f*) dynamic. The bass staff has chords. The system concludes with a piano (*p*) dynamic marking.

Sixth system of musical notation. The treble staff continues the eighth-note melody, marked with a piano (*p*) dynamic. The bass staff has chords. The system concludes with a repeat sign and the instruction *D. C. al FINE.*

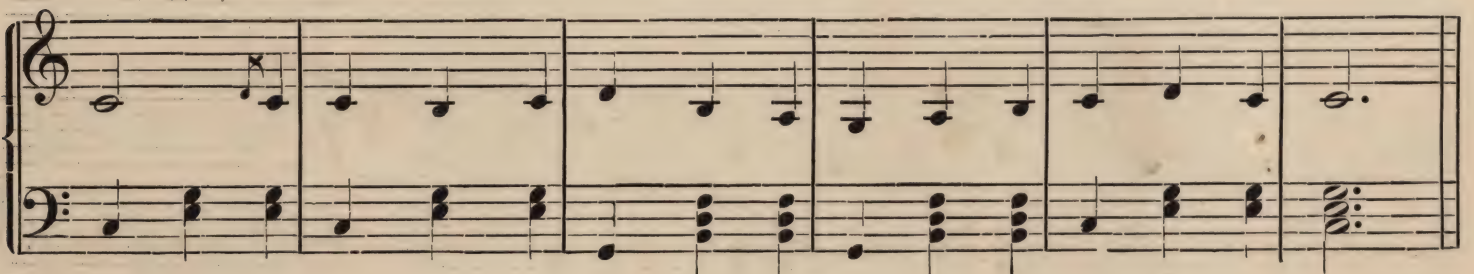
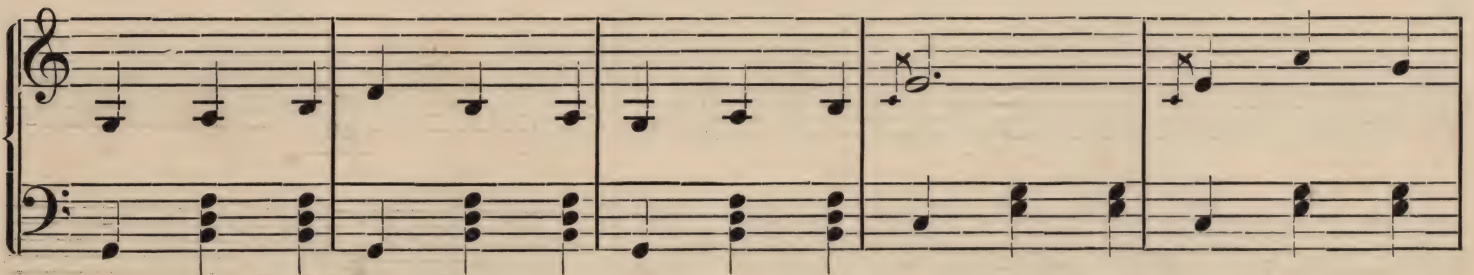
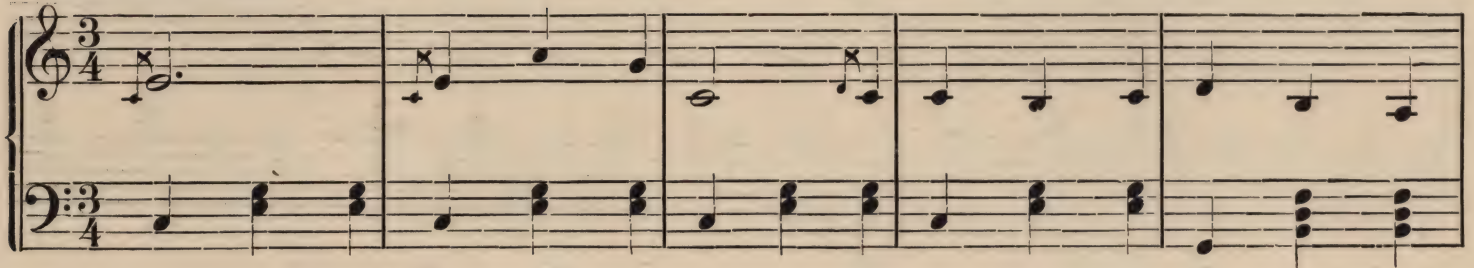


# HAPPY HOUR WALTZ.

FOR PIANO OR ORGAN.

Composed by E. THARP.

*Andante Cantabile*



*Sua*.....



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8va.....

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a half note, followed by a measure with a treble clef change and a key signature change to one sharp (F#), then a series of eighth notes, and finally a half note. The lower staff is in bass clef and contains a series of chords, primarily dyads and triads, mostly consisting of the notes C, E, and G.

8va.....

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a treble clef change and a key signature change to one sharp (F#), followed by a series of eighth notes and a half note. The lower staff is in bass clef and contains a series of chords, primarily dyads and triads, mostly consisting of the notes C, E, and G.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a half note, followed by a series of eighth notes, and finally a half note. The lower staff is in bass clef and contains a series of chords, primarily dyads and triads, mostly consisting of the notes C, E, and G. A piano (*p*) dynamic marking is present at the beginning of the system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, followed by a half note, and finally a half note. The lower staff is in bass clef and contains a series of chords, primarily dyads and triads, mostly consisting of the notes C, E, and G.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, followed by a half note, and finally a half note. The lower staff is in bass clef and contains a series of chords, primarily dyads and triads, mostly consisting of the notes C, E, and G.



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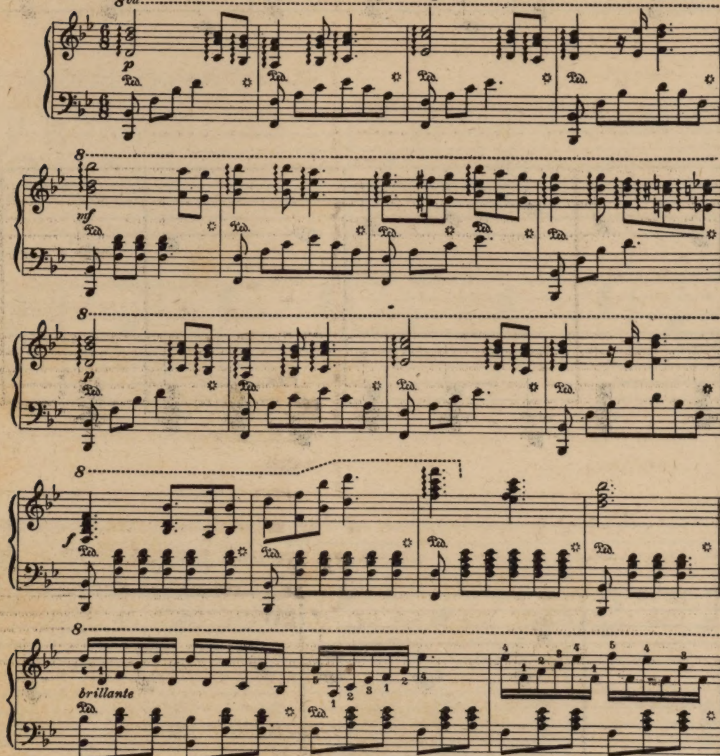
### THE SWAN

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By G. HOLCOMBE

Moderato  
Sua



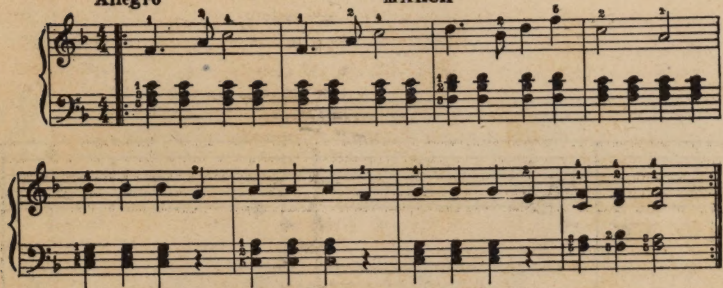
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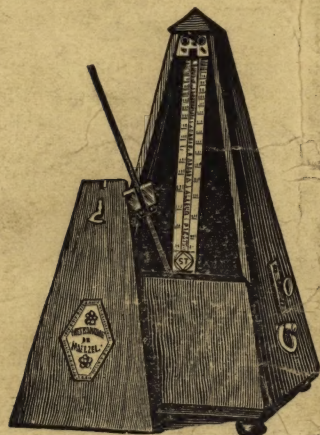


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